

PIPE ORGAN Compositions BY EDWARD M. READ

POSTLUDE IN G60
MORNING PRELUDE40
EVENING PRELUDE25
OFFERTOIRE IN F60
PRELUDE IN E ^b40
ALLEGRETTO IN E ^b60
MARCH IN C60

ELMER H. F. RUHE

Philadelphia
Theodore Presser Co.
1712 Chestnut Str.

Offertoire in F

Registration { Gt. Full to Fifteenth
Sw. Vox. Humana, St. D. 8' and Trem.
Ch., Mel., Dul. and Gam. 8'
Ped. 16' and 8' coup. to Gt.

EDWARD M. READ

Maestoso M.M. ♩ = 108

Manual

Pedal

f Gt.

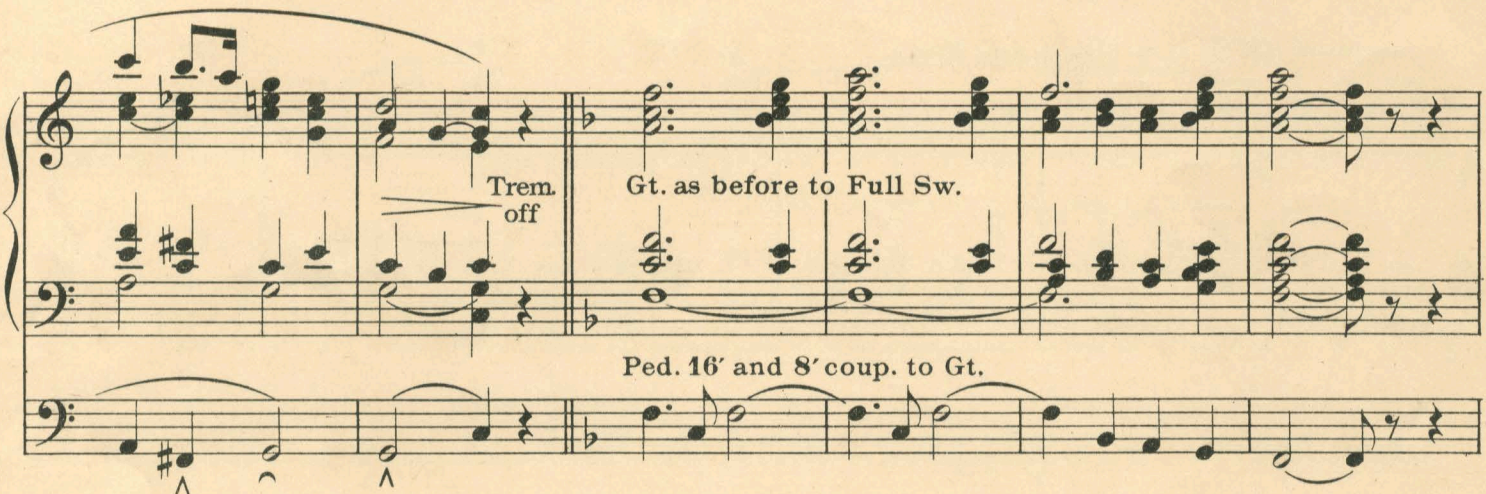
*Sw. Vox H., St. D. and Trem.

Reduce Ped. to Bour. 16' and Fl. 8'

Add Sal. 8'



The first system of musical notation consists of three staves. The top staff is a treble clef with a key signature of one flat (B-flat). It contains a series of chords and melodic lines, with fingerings 3, 3, 41, 2, 3, 5 indicated above certain notes. The middle staff is a bass clef with a key signature of one flat, containing chords and a melodic line. The bottom staff is a bass clef with a key signature of one flat, containing a melodic line with accents (^) and a fermata.



The second system of musical notation consists of three staves. The top staff is a treble clef with a key signature of one flat, containing chords and a melodic line. The middle staff is a bass clef with a key signature of one flat, containing chords and a melodic line. The bottom staff is a bass clef with a key signature of one flat, containing a melodic line with accents (^) and a fermata. Annotations include "Trem. off" and "Gt. as before to Full Sw." above the middle staff, and "Ped. 16' and 8' coup. to Gt." above the bottom staff.



The third system of musical notation consists of three staves. The top staff is a treble clef with a key signature of one flat, containing chords and a melodic line. The middle staff is a bass clef with a key signature of one flat, containing chords and a melodic line. The bottom staff is a bass clef with a key signature of one flat, containing a melodic line with accents (^) and a fermata.



The fourth system of musical notation consists of three staves. The top staff is a treble clef with a key signature of one flat, containing chords and a melodic line. The middle staff is a bass clef with a key signature of one flat, containing chords and a melodic line. The bottom staff is a bass clef with a key signature of one flat, containing a melodic line with accents (^) and a fermata. The annotation "Ped. Coup. off" is written above the bottom staff.

Sw. Corno (or Oboe)

Ch. Mel. Dul. and Geigen Pr. 8'

Reduce to Dul. only

Ch. Dul. 8'

Bour. 16'; Cello 8'

Bour. 16', Fl. 8'

Bour. 16'; St. D. 8'; Vio. 4' and Trem.

Cor. and Vio. off add Quint. 8' and Fl 4'

5



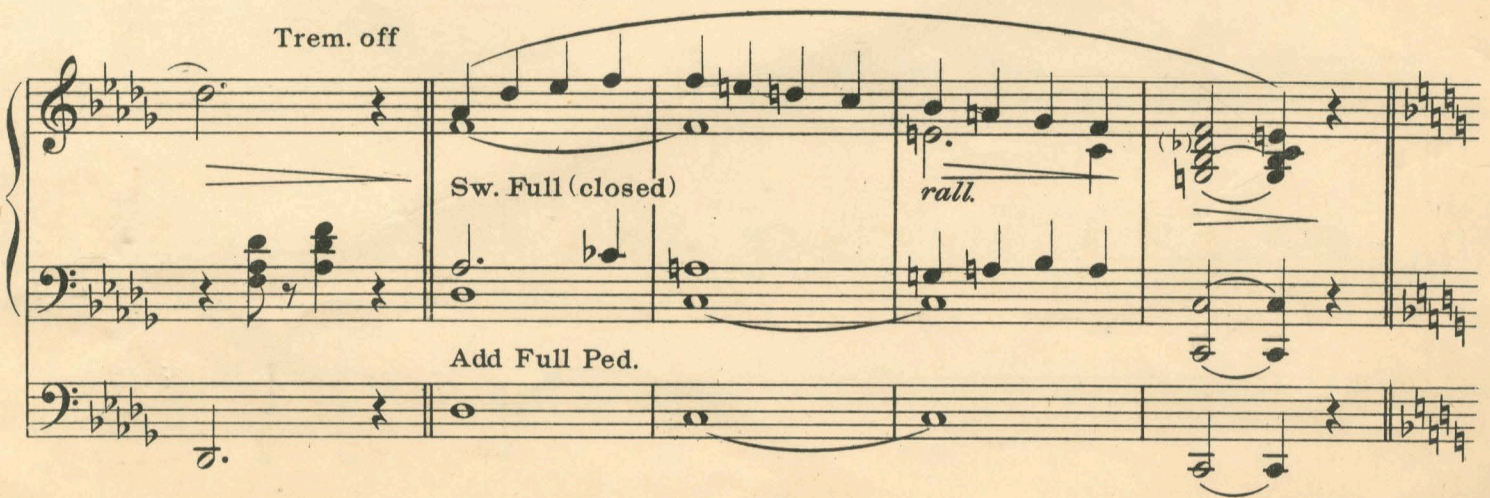
The first system of musical notation consists of three staves. The top staff is in treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. It begins with a half note G4, followed by quarter notes A4, B-flat4, and C5, then a half note D5, and ends with a half note E5. A slur covers the first four notes, and a fermata is placed over the final note. The middle staff is in bass clef and contains a series of chords, each preceded by a quarter rest. The bottom staff is in bass clef and contains a series of single notes, each preceded by a quarter rest.



The second system of musical notation consists of three staves. The top staff continues the melody from the first system, with a slur over the first four notes and a fermata over the final note. The middle staff continues the chordal accompaniment. The bottom staff continues the single-note accompaniment.



The third system of musical notation consists of three staves. The top staff continues the melody, with a slur over the first four notes and a fermata over the final note. The middle staff continues the chordal accompaniment. The bottom staff continues the single-note accompaniment.



The fourth system of musical notation consists of three staves. The top staff begins with a half note G4, followed by quarter notes A4, B-flat4, and C5, then a half note D5, and ends with a half note E5. A slur covers the first four notes, and a fermata is placed over the final note. The middle staff contains a series of chords, each preceded by a quarter rest. The bottom staff contains a series of single notes, each preceded by a quarter rest. The system includes the following annotations: "Trem. off" above the first staff, "Sw. Full (closed)" above the middle staff, "Add Full Ped." above the bottom staff, and "rall." below the middle staff.

The musical score is for the piece 'The Swan' by Camille Saint-Saëns. It is written for piano and guitar. The score is in 3/4 time and consists of 12 measures. The piano part is written in treble and bass staves, and the guitar part is written in a single staff. The tempo is marked 'Andante'. The key signature is one flat (B-flat). The score includes dynamic markings such as *ff* (fortissimo) and *fz* (fizzante). The piano part features a melodic line in the right hand and a supporting bass line in the left hand. The guitar part provides harmonic support with chords and single notes. The score is divided into two systems, with the first system containing measures 1-6 and the second system containing measures 7-12. The piece concludes with a final chord in the piano and a sustained note in the guitar.

ff

Gt. Full coup. to Sw. Full

Coup. Gt to Ped.

Handwritten musical score for three staves, likely for piano and voice. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The music is in 2/4 time and features complex chordal textures and melodic lines.

The musical score for 'The Rose Tree' is presented in three systems. The first system consists of a grand staff (treble and bass clefs) and a single bass line. The second system continues the grand staff and bass line, with the word 'accel.' (accelerando) written above the treble staff. The third system continues the grand staff and bass line, ending with a final note marked with an accent (>). The key signature is one flat (B-flat), and the time signature is 8/8. The music features a mix of eighth and sixteenth notes, with some measures containing triplets or beamed notes. The bass line is a simple, steady accompaniment.

The image shows a page from a musical score, likely for a piano. The score is written in 3/4 time and features a key signature of one flat (B-flat). The music is divided into two main sections: a piano (p) section and a very slow section. The piano section includes a 'rall.' (rallentando) marking and a 'ff' (fortissimo) dynamic. The very slow section is marked 'very slowly'. The score is written for a single melodic line, with a bass clef and a key signature of one flat. The music is characterized by a slow, flowing melody with a mix of eighth and sixteenth notes, and a few rests. The overall mood is serene and graceful, typical of Tchaikovsky's 'The Swan'.

No 7534 **ALLEGRETTO IN E**
 Registration
 Gt. Mel. for Dup. Fl. and Kan.
 Sw. Diap's and Sal. S' Coups. to Gt.
 Ch. Mel. S' and Dul. S'.
 1st. Horn. 5th and 21st. 2nd. Corn. to Gt.
 Grade III₄
 Price, 60 Cents
EDWARD M. READ

No. 5917

Morning Prelude

To my friend
William Webster,
of St. Louis

Sw. 3d D. Bal. and Acc.
Op. Gamba and Dul. coup. to Sw.
Ch. Dul. 8 ft.
Par. 11507 16 ft.

Price, 40 Cents

EDWARD M. READ

Allegretto-m.m. 2/3

Grande IIIa

MANUAL

PEDAL

No 7534 **ALLEGRETTO IN E**

Registration: *Gt. Mel. for Dup. Flaut. Key B.
Sw. Diap. and Sal. B. Comp. to Gt.
Ch. Mel. B. and Dul. B.
Ped. Bear. 16' and Fl. B. Comp. to Gt.
M. M. d = 120*

Grade III¹

Price, 60 Cents
EDWARD M. READ

Manual

Pedal

a tempo

rall.

Add 8' to Sw.

No 7360 **PRELUDE IN E_b**

Registration: Or. Disps. 8 comp. to
No 9 without Reeds.
Ch. Mel. 8' Dul. 8'
Ped. 16' and 8' comp. to Or.

Grade III

Price, 40 Cents

EDWARD M. REAM

Andante M. M. = 104

MANUAL

PEDAL

Add Dam. 8' to G1.

rit.

a tempo

No. 5929

Offertoire in F

Registration: G1 Full to Fifteenth
Hw. Vox. Human, G1, D, 3' and Trem.
Ch. Mel. Viol. and Gvn. 8'
Ped. 16' and 8' coup. to G1.

Grade III⁴

Price, 60 Cents
EDWARD M. READ

Musicians H. M. J. 108

Manual

Pedal

No. 7593

MARCH IN C

Registration: { Op. Full except Reeds and Mixtures comp. to
SW Full
Ch. F & A
Ped. 16 & 8 comp. to G and Sw.

Grade III 1/2

Price, 60 Cents
EDWARD M. READ

Allegro moderato H. M. A-115

MANUAL

PEDAL

No. 5019

POSTLUDE in G

Gr. 8 ft. and 4 ft. comp. to
Sw. 8 ft. and 4 ft. with Choe.
Ch. Mid. and Dist. 8 ft.
Ped. 16 ft. and 8 ft. comp. to Gr.

Grade III 4 Price, 60 Cents

EDWARD M. READ

Allegro moderato M. M. J. 155

MANUAL

PEDAL

No. 5930 **EVENING PRELUDE**

REGISTRATION (Sw. Sel. 2, and Acc. 8)
(Gl. Dep. 7) (or Mel.) 8
(Ch. Dul. 8)
Ped. Boor 16

Price, 25 Cents

EDWARD M. REED

Andante W. H. J. 90

Manual

Pedal

add Vio. 8

Ch. Dul. 8

a tempo

Gl.

Sw. add Ch.

Ped. add Coll.

Mr. Read's organ compositions are above all melodious; they are at the same time churchly and dignified, free from triviality. Technically they are well within the range of the average player, and they may be effectively played on organs of moderate size. All the numbers here quoted are suited for the various portions of the church services at which voluntaries are required. Any one of these pieces would also make a telling recital number.

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